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THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN

DECEMBER  
1924

# BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

126, EAST 75th STREET, NEW YORK

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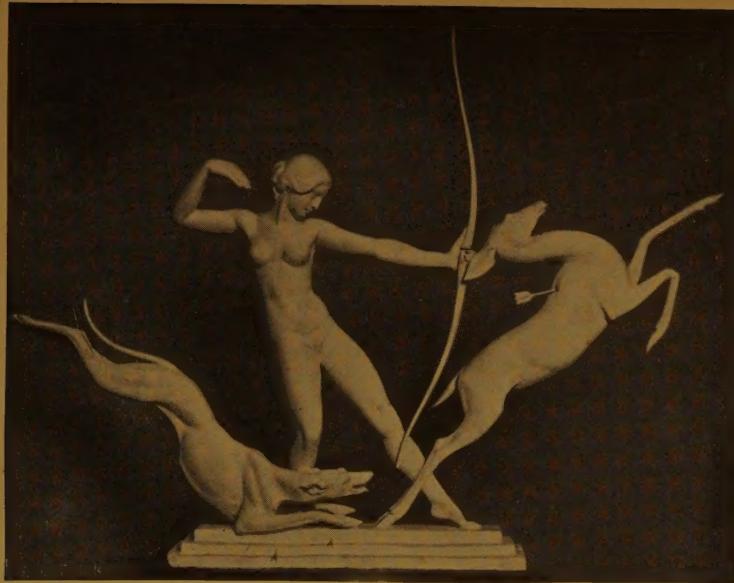
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"DIANA"  
A Garden Decoration  
By Gleb Derujinsky,  
Instructor, Department  
of Sculpture, Second  
Quarter.



## B. A. I. D. Notes

IN spite of the recent letter to Ateliers, Correspondents and Educational Institutions, from the Director of the Institute, numerous drawings have been received without the data as prescribed in the notes which are printed as current reminders on all programs. Esquisse-Esquisses are especially troublesome without the required data in full. It would be a wise measure, and the Directors of the Department request that whenever possible Ateliers and Educational Institutions adopt a standard 2" x 6" label with the name of the Atelier or Institution as large as possible at the top, then to follow classification, title, student's name and date. The patron's name may be included if desired. These labels should be white or light in color. Recently we have received a number of drawings without names and many with only the last name. In the future such drawings will be exhibited H. C. by the Committee on Education. Drawings with tape borders do not arrive in good condition unless packed flat. They cannot be well mounted and are difficult to reproduce when photographed. Drawings which only

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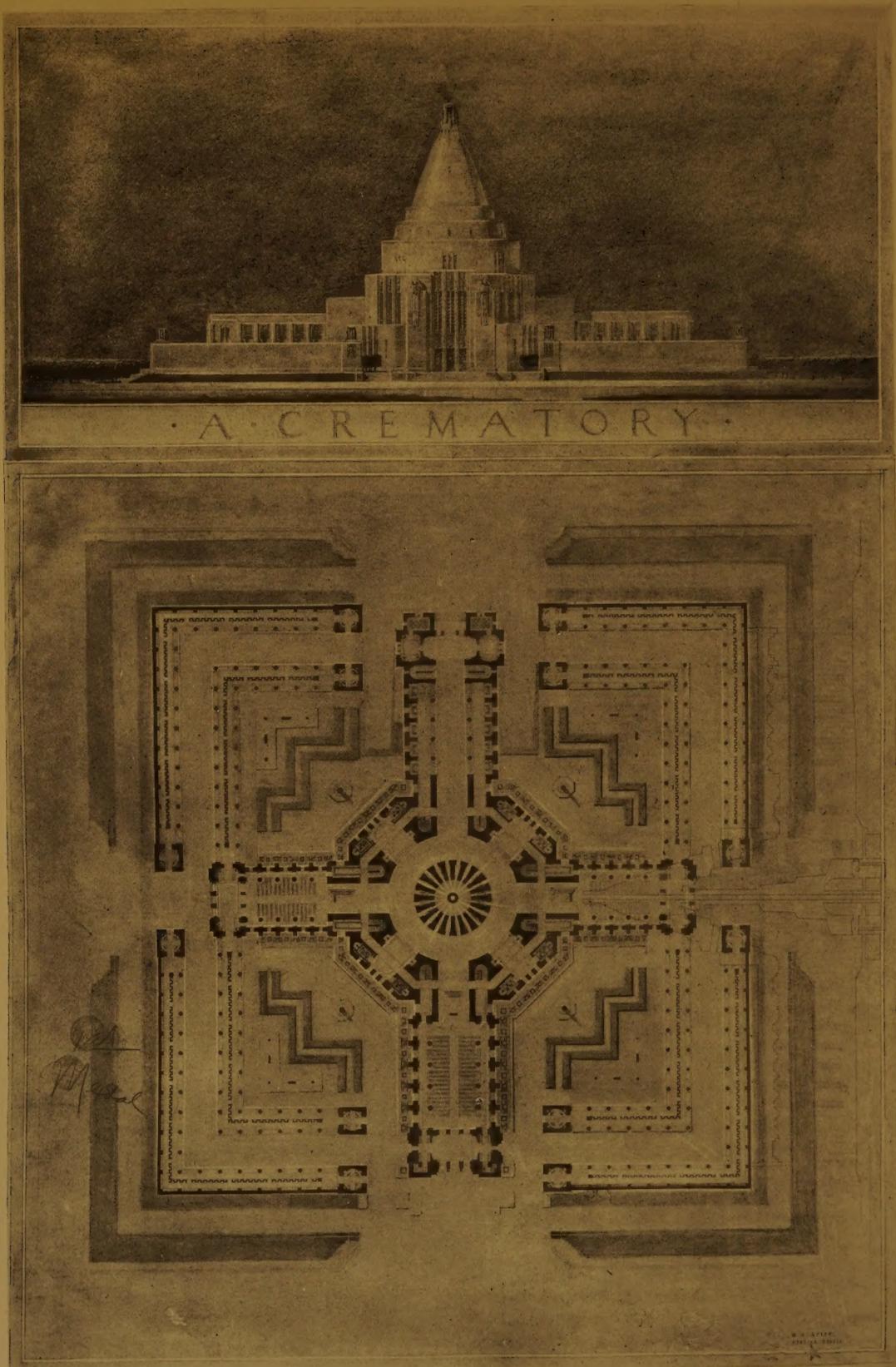
slightly exceed size of mount are damaged in being moved around before and during the judgment.

Drawings exceeding ten in number should be packed in corrugated boxes, as ends of the drawings are crushed. All drawings are returned in the tubes or boxes in which they were originally shipped. The slip-cover tubes used for some kind of tracing paper make the finest kind of shipping package, and can be sealed by gummed tape without paper wrapping. The screw-cap type is the next best, but only last for several shipments, as the tube is useless when the cap is bent. If all Ateliers would use unmounted paper for esquisse - esquisse problems, they would save considerably in expense to the B. A. I. D. and themselves. It is most difficult to have the expressmen accept these packages of mounted esquisse - esquisses for shipment unless very carefully wrapped.

If Ateliers outside of New York would send a standing order to destroy all unmentioned esquisse - esquisses, except such as have evident merit in rendering or design, another saving in expense would be effected.

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First Medal—W. H. Speer, Atelier Denver  
CLASS "A" II PROJET—"A CREMATORY"

## EXHIBITION OF THE WORK OF THE FONTAINEBLEAU SCHOOL OF FINE ARTS

THERE will be an exhibition of the work done by the Students of the Fontainebleau School of Fine Arts during the summers of 1923 and 1924.

This exhibition opens to the public on the evening of February 4th, 1925, and may be seen daily through February 20th at the Nineteenth Street Gallery of

the National Arts Building, 119 East Nineteenth Street, New York City.

All who are interested in the work of this School are cordially invited to view this exhibition.

In a future issue of the BULLETIN of the Beaux-Arts Institute of Design there will be an illustrated article describing the Fontainebleau School.

## OFFICIAL NOTIFICATION OF AWARDS

### JUDGMENT OF NOVEMBER 17, 1924

Department of Sculpture

PROGRAM NO. 2

#### "A MONUMENTAL FIGURE SYMBOLIZING DISARMAMENT"

At Geneva, facing the Lake, it is proposed to build a "Palais de la Paix." This monumental building in the Modern French Style, has for its principal approach a great flight of steps, 75 feet in width, a single run of 40 risers, and 20 feet in height. Each step or tread is 16 inches wide and each riser is 6 inches high.

Its main entrance is 40 feet back of the flight of steps, and six feet to the rear of the top step, in the center of the span occurs a pedestal, 5 feet high, 5 feet wide, and 8 feet 6 inches in depth.

It is proposed to erect a monumental Sculpture in bronze on this pedestal, which is of granite. It shall embellish by its dignity and treatment the simple grandeur of the building. The subject is "DISARMAMENT," and a seated Male Figure with appropriate accessories, draperies, etc., is required. The total height of this Sculpture, exclusive of the pedestal, is to be 9 feet.

#### PRELIMINARY COMPETITION

JURY OF AWARDS: Gaetano Cecere, Gleb Derujinsky, Joseph H. Freedlander, Emil Fuchs, Robert G. Eberhard, Henry Hering, Leo Lentelli, R. Menconi, Edmond T. Quinn, Antonio Salemme, Edward Field Sanford, Jr., Whitney Warren.

NUMBER OF SKETCHES SUBMITTED: 25.

#### AWARDS

FIRST MENTION PLACED, student of B. A. I. D., B. Piccirilli.

FIRST MENTION, students of: B. A. I. D., J. Ruhl, T. Famiglietti.

MENTION, students of: B. A. I. D., A. Racioppi, E. Thorp, G. Schoonmaker, L. Worswick, A. Block, D. Michnick; YALE SCHOOL OF FINE ARTS, G. H. Snowden, A. Fairbanks, Mrs. E. W. Garstin.

H. C. students of: ART STUDENTS' LEAGUE OF N. Y., T. H. Howard; B. A. I. D., F. Rotenberg.

### JUDGMENT OF DECEMBER 15, 1924

Department of Mural Painting

#### PROJET II

#### "AN OVER MANTEL DECORATION FOR THE SOCIAL HALL IN A DORMITORY"

The Social Hall in one of the main dormitories of a great University in California consists of a central chamber flanked with wings, the treatment of the whole being a modernized

Romanesque. At one end of the main room stands a large chimney piece as shown in the blueprint. Above this fireplace is a panel measuring 10 feet 6 inches by 14 feet, which is to be decorated with a handsome painting depicting some subject appropriate to college life. The clerestory windows, placed high in the walls, should also be bound together by painted ornaments that could be repeated with stencils around the other windows of the room.

The brick wainscot is of a light tawny color, and the plaster walls above it are of the same color but lighter in tone. The ceiling has been left in natural waxed Redwood with the panels between the beams painted a cold, dull blue.

JURY OF AWARDS: J. Monroe Hewlett, Duncan Smith, Arthur Covey, William de Leftwich Dodge, Edwin C. Taylor, Ernest Peixotto.

NUMBER OF DRAWINGS SUBMITTED: 31.

#### AWARDS

FIRST MEDAL, student of: YALE UNIVERSITY, R. F. Rand.

SECOND MEDAL, students of: YALE UNIVERSITY, T. Yen, J. S. Lippencott, J. Crawford, D. Keller.

FIRST MENTION, students of: CARNEGIE INST. OF TECHNOLOGY, S. Stark; YALE UNIVERSITY, T. S. La Farge, F. S. Vance, L. Henderson, C. Trucksess, H. J. Johnson, K. E. Hudson; UNAFFILIATED, T. M. Beggs.

SECOND MENTION, students of: PENNSYLVANIA MUSEUM & SCHOOL OF INDUSTRIAL ART, R. C. Gould; PERU STATE COLLEGE OF NEBRASKA, N. C. Kettunen; YALE UNIVERSITY, A. P. Koch, L. P. Williams, F. Maiorani, G. Bergen, M. W. Field, P. F. Cofrancesco, L. J. Agostini.

### JUDGMENT OF DECEMBER 16, 1924

Department of Interior Decoration

#### PROJET II—"A DINING ROOM"

A country house built in the style of the Italian Renaissance, with the dining room treated in such a manner as to conform to the character of the house. A blueprint plan of the room accompanies this program, the dimensions given being the maximum. For purposes of this Competition, the student is not restricted in his use of materials. It is suggested, however, that the plan belongs to the house of an owner who does not wish for the most elaborate decorations on record.

The plan calls for a breakfast room attached to the dining room, and this may be treated in an exactly similar manner to the room proper, or in a totally different medium.

The following notes are given as a guide: The owner has a panel of tapestry suitable for the dining room, measuring 8 ft 0 in. high by 11 ft. 0 in. wide. To use this tapestry, which is optional, the student would have to close up the central bay on breakfast-room wall. The type of decoration selected will decide this point. For instance: the student may arrange to have important decorated doors with stone or marble trims,

*The BULLETIN of the BEAUX-*

which, with a mantel of prominence, would give sufficient decorative quality without using the tapestry. For the breakfast room, it would be permissible to carry the wall treatment of the dining room right through, making any distinction required in the variation of the floors and ceiling. The windows shown on plan may be changed in any manner desired.

JURY OF AWARDS: Whitney Warren, Evan J. Tudor; Wm. Adams Delano, Edward Warwick, Vincent P. Sollom, Paul Donville, C. R. Richardson.

NUMBER OF DRAWINGS SUBMITTED: 30.

## AWARDS

SECOND MENTION, students of: ALBRIGHT ART GALLERY, E. Dieter; CARNEGIE INST. OF TECHNOLOGY, M. R. Busler, J. A. Ropp; JOHN HUNTINGTON POLYTECHNIC INST., L. Colvin; PENNSYLVANIA MUSEUM & SCHOOL OF INDUSTRIAL ART, F. H. Ledgard, H. Houlette; PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN, M. Ash, F. E. Cook, M. E. Paxson; PRATT INSTITUTE, J. Slack, W. J. Engert; YALE UNIVERSITY, P. R. MacAlister.

## ELEMENTS II

NUMBER OF DRAWINGS SUBMITTED: 24.

## AWARDS

FIRST MENTION, students of: CARNEGIE INST. OF TECHNOLOGY, M. Toogood; PENNSYLVANIA MUSEUM & SCHOOL OF INDUSTRIAL ART, S. R. Klinges; UNIVERSITY OF PENNSYLVANIA, D. C. Lovatt.

SECOND MENTION, students of: PENNSYLVANIA MUSEUM & SCHOOL OF INDUSTRIAL ART, O. V. Rogers, H. B. Chadwick, N. Nefferdorf, C. A. Bretz.

## JUDGMENT OF DECEMBER 22, 1924

## Department of Sculpture

## Final Competition First Quarter

**"A MONUMENTAL FIGURE SYMBOLIZING DISARMAMENT"**

JURY OF AWARDS: Whitney Warren, W. Ziegler, Jr., C. Mackenzie, E. S. Hewitt, G. Derujinsky, B. Nebel, C. P. Jennewein, R. G. Eberhard, L. Lentelli, G. Cecere, A. Salemine, R. Menconi, E. Nadelman, E. Fuchs, C. G. Peters, G. Marin, A. Piccirilli, H. R. Rittenberg, E. F. Sanford, Jr., Mrs. Harry Payne Whitney.

NUMBER OF MODELS SUBMITTED: 22.

## AWARDS

FIRST MENTION PLACED, students of: ATELIER DENVER, L. Miller.

FIRST MENTION PLACED, SECOND, students of: YALE SCHOOL OF FINE ARTS, M. P. McV. Hutchins, awarded the "Lloyd Warren Memorial Prize."

FIRST MENTION PLACED, THIRD, students of: B. A. I. D., E. Thorp.

MENTION PLACED, FOURTH, students of: B. A. I. D., L. Worswick.

MENTION PLACED, FIFTH, students of: B. A. I. D., T. Famiglietti.

MENTION, students of: B. A. I. D., F. Boyland, D. Michnick, H. Filtzer, B. Piccirilli, H. McGarvey, F. Rotenberg, G. Schoonmaker; YALE SCHOOL OF FINE ARTS, A. Fairbanks, G. H. Snowden.

H. C., student of: B. A. I. D., J. Ruhl.

## JUDGMENT OF JANUARY 6, 1925

## Department of Architecture

## CLASS "A"—II PROJET

**"A CREMATORY"**

The disposal of the dead by cremation is a practice that has increased rapidly in recent years, particularly in large communities, where it is almost forced by their growth.

Funeral exercises are often held in a chapel forming a part of the crematory. After the service, or immediately upon arrival, when the service has been held elsewhere, the casket is taken to the cremation chamber and placed in a retort. Many

families wish to see this final act of the service, so the cremation chamber should be a room of suitable dignity. The cremation process actually takes about two hours, and as the law usually requires cremation to take place on the day of arrival of the casket, many retorts are necessary in a large crematory. They should be spaced about seven feet on centers, with a working space in back of a depth of about twelve feet. The method of cremation is by forced drafts of air with burning gas, oil, etc. A single stack will take care of all the retorts.

The columbaria, where the urns containing the ashes are temporarily or permanently placed after cremation, have taken many forms in the past. It is usually a masonry structure, containing niches of varying sizes for the urns. Open and enclosed forms such as porticos, vaulted arcades, domed and vaulted rooms with tier upon tier of niches are all suitable for this purpose.

For the crematory, the subject of this program, there is required a chapel seating about three hundred, two minor chapels seating about one hundred and fifty each, and a cremation chamber into which the bronze doors of twenty retorts will open. This chamber should be so arranged in connection with the chapels that the funeral parties may proceed with the pallbearers and attend the actual placing of the casket in the retort. The cremation chamber may be arranged so as to be visible from the chapel or special loggias. There shall be in addition an office, guard rooms, sales room for urns, and a waiting room, all inconspicuously placed.

The precise form and arrangement of the columbaria which form part of this establishment is left free, but it should be so studied as to furnish place for a great number of small niches, each 16" x 20", with plate glass coverings, and at various points larger and more important niches for the disposal of ashes in more monumental urns.

The entire composition shall be placed on a level plot 400'-0" square.

JURY OF AWARDS FOR MEDALS: J. Carlu, D. Barber, J. H. Freedlander, J. T. Haneman, R. M. Hood, H. C. Ingalls, E. S. Hewitt, H. A. Jacobs, F. Kimball, R. Koch, H. O. Milliken, B. W. Morris, J. W. O'Connor, W. Warren.

JURY OF AWARDS: J. Carlu, H. W. Corbett, N. I. Crandall, D. Barber, J. H. Freedlander, C. Grapin, O. Faelton, V. Hafner, J. T. Haneman, F. C. Hiron, E. S. Hewitt, W. H. Harrison, H. A. Jacobs, H. C. Ingalls, F. Kimball, R. Koch, A. L. Kocher, B. W. Morris, J. W. O'Connor, H. Sternfeld, J. V. Van Pelt, W. Warren, G. Wilson, R. M. Hood, H. O. Milliken.

NUMBER OF DRAWINGS SUBMITTED: 140.

## AWARDS

FIRST MEDAL, students of: COLUMBIA UNIVERSITY, E. Pollak; ATELIER DENVER, W. H. Speer, R. L. Linder; ATELIER LICHT, N. Y., P. Goodman.

SECOND MEDAL, students of: CHICAGO ATELIER, R. V. Faro; COLUMBIA UNIVERSITY, A. Ehrenrich, R. Gottlieb, L. Perry, J. Roca, B. Schlanger, S. M. Shaw, R. J. Young; "T" SQUARE CLUB, PHILA., J. E. Jackson; UNIVERSITY OF PENNSYLVANIA, H. T. Holcomb.

FIRST MENTION, students of: ARMOUR INST. OF TECHNOLOGY, W. J. McCauley, S. T. Johnson, P. Jacobson; CARNEGIE INST. OF TECHNOLOGY, H. W. Damon, D. Doig, W. Harris, E. W. Klee, W. F. Kopps, R. A. McKee, U. Schoenberger, J. Tillotson, C. P. Zimmers; COLUMBIA UNIVERSITY, M. P. Dyke, A. Goodman, C. H. Jagemann, R. M. Krob, D. E. Milone, R. M. Pott, H. T. Turner; CORBETT-KOYL, V. Pribil; ATELIER HIRONS, A. O. Angilly; JOHN HUNTINGTON POLYTECHNIC INST., F. J. Schlosser; MONTANA STATE COLLEGE, I. W. Silverman; UNIVERSITY OF PENNSYLVANIA, J. A. Bower, A. W. Chesterman, I. W. Entrikin, J. L. Evans, L. I. Kahn, E. Snyder, T. H. Spitznagel, D. H. Urfer, T. P. Yang; UNIVERSITY OF TEXAS, K. McLeary; YALE UNIVERSITY, P. M. Duncan, W. Ferrari, F. C. Johnson, L. B. La Farge, E. Studds.

SECOND MENTION, students of: ARMOUR INST. OF TECHNOLOGY, L. C. Senescall, N. L. Flint, V. Viscariello; CARNEGIE INST. OF TECHNOLOGY, J. P. Crowgey, A. M. Ham, H. I. Lynch, E. M. McMillin; COLUMBIA UNIVERSITY, W. C. Collett, H. Loth, J. Tyler; CORNELL UNIVERSITY, E. A. Beihl; GEORGE WASHINGTON UNIVERSITY, L. Chatelain, Jr., C. A. Hough, D. C. Kline, C. Meigs, T. J. Rowland, F. L. Soars, D. Sutton, J. F. Wolfe, C. M. Woodward; ATELIER HIRONS, S. Baum, G. E. Kirkpatrick; ATELIER

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H. C., students of: ARMOUR INST. OF TECHNOLOGY, R. W. Prendergast; CARNEGIE INST. OF TECHNOLOGY, W. J. Perkins; COLUMBIA UNIVERSITY, A. Bauer, H. H. Haggans, A. E. Klueppelberg, A. J. Waldeier, J. H. Watkins, S. Whinston; ATELIER CORBETT-KOYL, K. C. Knichter; ATELIER HIRONS, C. F. Bieler; JOHN HUNTINGTON POLYTECHNIC INST., B. F. Laidlaw; ATELIER LICHT, N. Y., W. E. Meissner; PENN STATE COLLEGE, C. E. Maule; UNIVERSITY OF TEXAS, W. Kleine; UNIVERSITY OF WASHINGTON, G. Shigaki; YALE UNIVERSITY, C. W. Drew, S. C. Haight, H. G. Lindsay, M. B. Smith.

## CLASS "A" AND "B" ARCHAEOLOGY— II PROJET

### "THE INTERIOR OF A MOSQUE IN THE BYZANTINE STYLE"

Under the Moslem Caliphs after the fall of Constantinople, the Turks built many great mosques designed by Greek Christian or Armenian Architects, with one exception, inspired by S. Sophia. Frequently columns, marbles and fragments of Byzantine Churches were incorporated in these mosques. The one great difference in decorative treatment, from the Christian Byzantine, was the complete suppression of the forms of the animal kingdom. The use of the dome resting on pendentives over a square form in plan was the principal constructive feature of the Byzantine Style, and the important feature that distinguishes it from the Early Christian Style.

The walls were constructed of brick sometimes with an inner core of concrete, and their inner facing was of marble. The vaulted and domed surfaces were covered with glass mosaic; the projection of string courses and cornices was suppressed; carved ornament was almost incised in character; the arch, and especially the column, assumed their real constructive functions. The lighting was by a row of windows in the lower part of the dome (no inner or exterior drum being used), and by great panels of windows in the lunettes of the main arches. The great mosques with their minarets on each corner and often on each corner of the fore-courts, are the most striking features within and without Constantinople.

The interior of a Mosque, the subject of this program, will have a central dome with minor vaulting and half domes building up to it. There will be a fore-court surrounded by arcades, but no rear-court. The total width is not to exceed 260 feet and the length 420 feet, including the court. Christian and Saracen Byzantine Styles are to be the basis of study.

JURY OF AWARDS FOR MEDALS: V. Hafner, J. T. Haneman, E. W. Hewitt, H. O. Milliken, R. M. Hood, F. Kimball.

JURY OF AWARDS: J. T. Haneman, E. W. Hewitt, V. Hafner, A. L. Kocher, H. O. Milliken, G. C. Wilson.

NUMBER OF DRAWINGS SUBMITTED: 22.

SECOND MEDALS, students of: CATHOLIC UNIV. OF AMERICA, C. J. Keller; SAN FRANCISCO ARCHTL. CLUB, L. H. Keyser, F. Kruger.

MENTIONS, students of: ARMOUR INST. OF TECHNOLOGY, E. Lynch; GEORGE WASHINGTON UNIVERSITY, W. V. McDougal; UNIVERSITY OF ILLINOIS, D. Norkaitis, K. Jacobson, F. R. Roberson, H. Sobel, H. F. Pfeiffer, J. L. Berner; UNAFFILIATED, H. E. Kenyon.

H. C., student of: COLUMBIA UNIVERSITY, R. T. Morenus.

## CLASS "B"—II ESQUISSE-ESQUISSE "A FIREPLACE IN A DIRECTORS' ROOM OF A BANK"

The Directors' Room in a large Bank should be a strong dignified room of fine proportions and usually is treated either with a wood wainscot or with wood panelling. The woods

which are preferable for this work are English Oak for a large room, or Pine for a medium size room. A room of this character has but one feature, the fireplace, which should be useful as well as an object of interest and beauty.

The Directors' Room, the subject of this program, is 20 feet wide by 30 feet long by 14 feet high. The fireplace is located at one end, and the only entrance door at the other end. There are windows on one side of the room only.

JURY OF AWARDS FOR FIRST MENTION: J. T. Haneman, M. Hyde, F. Kimball, R. M. Hood.

JURY OF AWARDS: N. I. Crandall, R. M. Hood, J. T. Haneman, M. Hyde, F. Kimball, G. C. Wilson.

NUMBER OF DRAWINGS SUBMITTED: 105.

FIRST MENTION, students of: ATELIER CORBETT-KOYL, C. J. Jensen; "T" SQUARE CLUB, PHILA., V. Galier.

SECOND MENTION, students of: CARNEGIE INST. OF TECHNOLOGY, E. Pauly; COLUMBIA UNIVERSITY, H. Ganter, Jr., E. G. Friedlander; UNIVERSITY OF ILLINOIS, W. P. Kramer.

H. C., students of: COLUMBIA UNIVERSITY, T. A. Flaxman, C. Hajek, M. Lapidus, S. Lotto, M. G. Maybeck, M. Merksamer, N. D. Russo, J. Syracuse; YALE UNIVERSITY, M. Forbes; UNAFFILIATED, F. Martinelli.

## CLASS "A"—II ESQUISSE-ESQUISSE "A STABLE"

A gentleman desires to build a stable to house his hunting horses, stablemen, and water supply, on a site sheltered by a grove of evergreens, at some distance from the country residence.

About 20 box stalls approximately 10' x 14', which are to be cleaned by the use of an overhead manure trolley system, should be provided. The stalls should be conveniently located to the feed supply and waste disposal. Hay storage of 24,000 cubic feet may be in lofts over the horses and is to be drawn down into a separate feed room or rooms which should also contain ample storage for oats, bran, etc. There should be one harness room for harness to be hung against the walls. A washroom for washing and cleaning the harness should be convenient to or adjoining this room, also to a hitching-up space where the horses may be saddled. There should be a heated room of moderate size for the stablemen.

An enclosed yard or area of a simple form to prevent injury to the horses, which may be used as a paddock, and adjacent to some of the stalls, should be provided.

A water system is to be provided for the entire estate, which will come under the administration of the stable. It may be developed as a pressure system with two tanks approximately 6 feet in diameter and 24 feet in length, buried in the ground, their heads coming into a pump house about 16' x 24'.

Living quarters should be provided for the head groom, consisting of a kitchen, dining and sitting room, 3 bedrooms, and a bath. In the stablemen's portion of the building should be 6 bedrooms, a dining room, a sitting room, kitchen, and porch; and apart a separate room and bath for a housekeeper, who will take care of the stablemen's quarters. The men should have the usual lavatory facilities adjacent to the dining room. These living quarters may be in separate cottages or in the same building with the horses.

The ground to be used for the group should not exceed 400' 0" in any dimension.

JURY OF AWARDS FOR FIRST MENTION: J. T. Haneman, M. Hyde, F. Kimball.

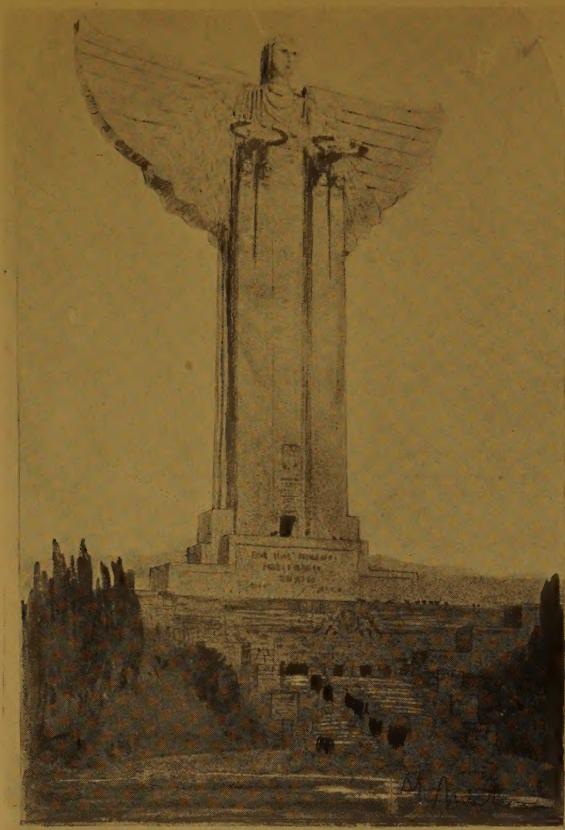
JURY OF AWARDS: N. I. Crandall, R. M. Hood, J. T. Haneman, M. Hyde, F. Kimball, G. C. Wilson.

NUMBER OF DRAWINGS SUBMITTED: 91.

FIRST MENTION, students of: CHICAGO ATELIER, R. V. Faro; ATELIER HIRONS, D. K. Frohwert; PRINCETON UNIVERSITY, C. H. Dornbusch; YALE UNIVERSITY, W. Ferrari.

SECOND MENTION, students of: ARMOUR INST. OF TECHNOLOGY, L. N. Flint; ATELIER HIRONS, G. Kirkpatrick; LOS ANGELES ARCHTL. CLUB, L. F. Fuller; YALE UNIVERSITY, L. B. La Farge.

H. C., students of: COLUMBIA UNIVERSITY, M. S. Osborne, M. G. Maybeck; ATELIER HIRONS, W. Woollett.



First Mention—P. Goodman, Atelier Licht  
CLASS "A" I ESQUISSE-ESQUISSE—"A MONUMENT  
TO THE WORLD FLYERS"

## A REVIEW OF THE JUDGMENT OF THE CREMATORY PROBLEM

THE jury, on viewing the projets presented as solutions to the very interesting program written by the Dean of the Institute in collaboration with the Committee on Education, expressed their satisfaction as to their number and average high quality. After a preliminary exchange of ideas on the program, the jury decided to give preference to those which realized the maximum practical facilities according to the requirements both for a compact plan and for a plan in which the columbaria was separated or partly attached. Also to give preference to those which by the dignity and simplicity of their composition showed an able and perfect comprehension of the special character of the problem.

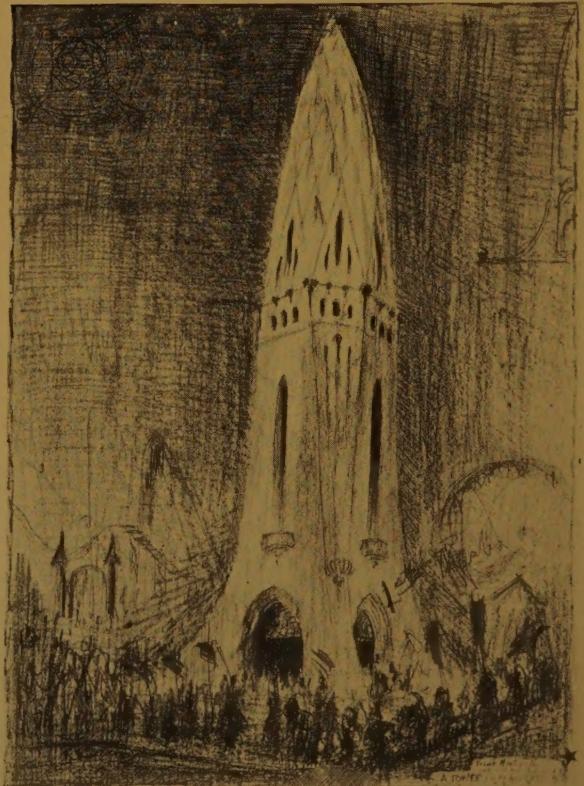
In analyzing the projets one by one, the attention of the jury was first drawn to the manner in which the important question of circulation between the different principal elements was solved. Each of the different elements should have been connected and easily accessible to the public. Some of the projets were rejected for a mention because they were without or had an inadequate vestibule, without or inadequate

circulations between the chapels, cremation chamber, and the columbaria. In considering the importance of the different parts of the composition, it was evident that the chapels and cremation chambers were ample, but that on the contrary the columbaria could never be too large. Some projets were rejected for lack of or insufficient columbaria, and also where there was no facility to enlarge insufficient columbaria. Other compositions were rejected in which much space was wasted which could have been devoted to the columbaria.

The highest awards were given to those compositions which had compact plans with modern requirements and in which an emotional and noble character with monumental qualities was founded on the great antique funeral compositions, the temples where Death was God which still remain as the best examples of compositions of this kind.

Forty centuries ago life may have been different, but death existed and although ideas as to death are not exactly the same, in its presence man performs nearly the same rites and acts, thus showing the same ignorance of his destiny.

JACQUES CARLU, A.D.G.F.,  
*Rotch Professor of Architectural Design,*  
*Massachusetts Institute of Technology.*



First Mention—F. Martinelli  
CLASS "B" I ESQUISSE-ESQUISSE—"A TOWER FOR  
AN AMUSEMENT PARK"

## PARIS PRIZE FUND

*In Memory of Lloyd Warren*

**I**T will be interesting to the members of the Beaux-Arts Institute of Design and the Society of Beaux-Arts Architects to know the exact condition of the subscriptions to the two amounts which the Institute began to collect in January, 1924.

The first of these, the Paris Prize Fund, already had \$30,000 in its treasury, to which was added another \$30,000 by one individual as a memorial to Lloyd Warren. Starting with these \$60,000 the Institute endeavored to raise \$40,000 more, or a total of \$100,000. There is now in the treasury \$92,187.53 in cash and securities and we also have pledges amounting to \$3,000 additional, or a grand total of \$95,187.53. On January 1, 1925, therefore, there remained nearly \$5,000 to complete this fund and these \$5,000 are urgently needed in order that the holders of the prizes each year may be given slightly more than they have in the past. On account of the greatly increased cost of living in Paris, the present amount has been found to be really insufficient.

The second sum which the Institute wishes to raise is the Mortgage Fund, or cancellation of the first mortgage of \$30,000 now on the property at 126 East Seventy-fifth Street. Towards this cancellation we

have received \$5,183.39. It would be of the greatest possible value to us to be able to wipe out this mortgage so that we should be free and clear of all obligations other than current expenses.

The Beaux-Arts Institute of Design wishes to thank the various individuals and groups of individuals who have contributed to these two objects. The money has come from all parts of the country, in large sums and in small sums, from architects, from students, from teachers and from private persons interested in architectural education. We cannot exaggerate our gratitude to those who have helped to raise these amounts and have made them as considerable as they are at the present date. Our efforts will be continued to go on with the work and complete the amounts which we set before us and which are more than ever, as time goes on, necessary to the general success of the Beaux-Arts work. Those who would like to contribute now to finish up either of these funds will please send cheques to H. R. Sedgwick, Treasurer, 126 East 75th Street, New York City.

PHILIP L. GOODWIN,  
Chairman Finance Committee.

## PARIS PRIZE FUND—CONTRIBUTORS

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Lenygon, Francis R. Keck, Charles

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First Medal—R. F. Rand, Yale University  
DEPARTMENT OF MURAL PAINTING III PROJET  
“THE SOCIAL HALL OF A DORMITORY”



First Mention Placed, Second—M. P. McV. Hutchins, Yale University  
Awarded Lloyd Warren Memorial Prize for unusual promise



First Mention Placed, First—L. Miller, Atelier Denver



First Mention Placed—B. Piccirilli, B.A.I.D.  
Preliminary Competition

DEPARTMENT OF SCULPTURE—"A MONUMENTAL FIGURE SYMBOLIZING DISARMAMENT"



First Mention Placed, Third—E. Thorp, B.A.I.D.

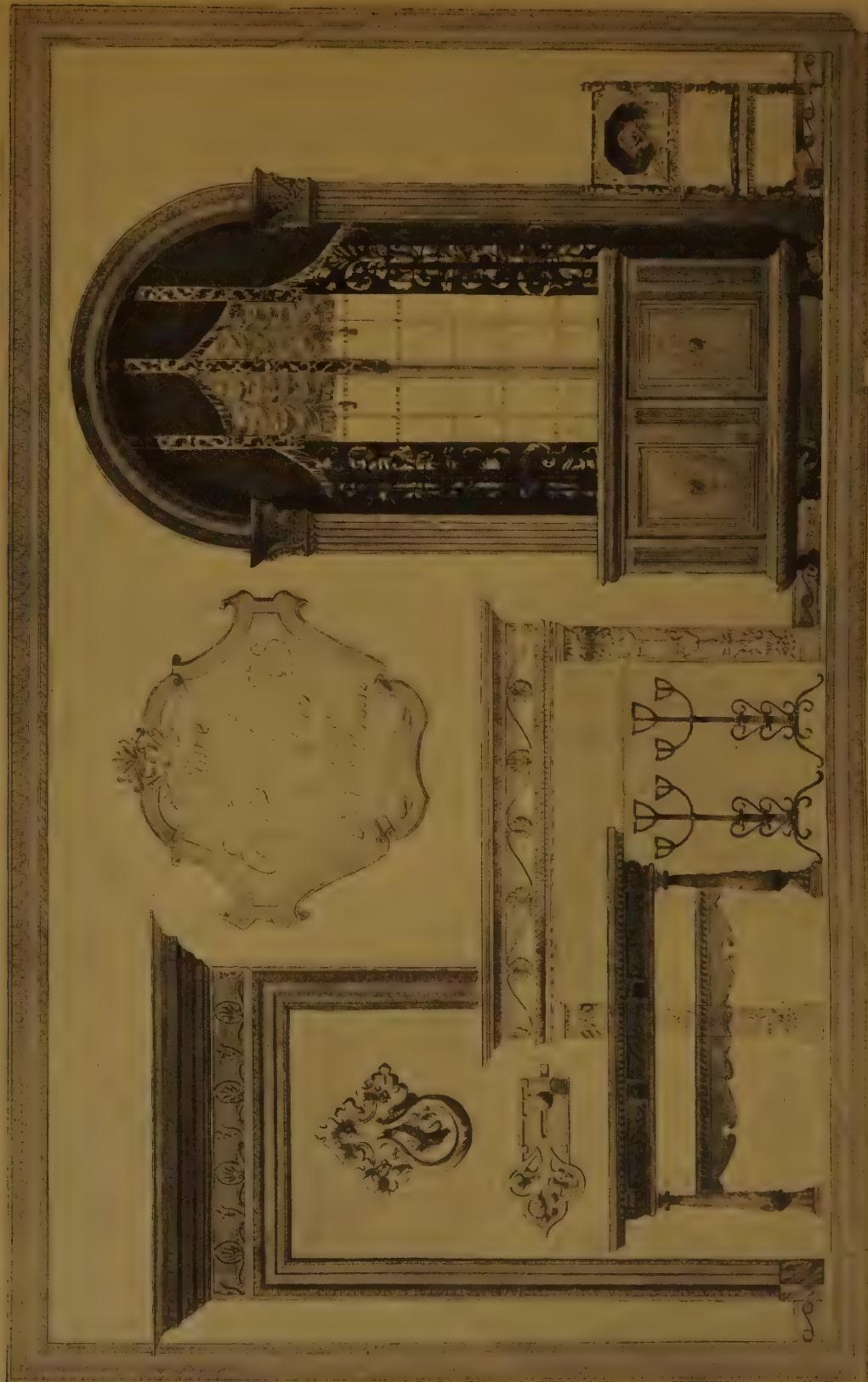


Second Mentions—M. R. Busler, Carnegie Institute of Technology (top drawing); J. Slack, Pratt Institute (lower drawings)

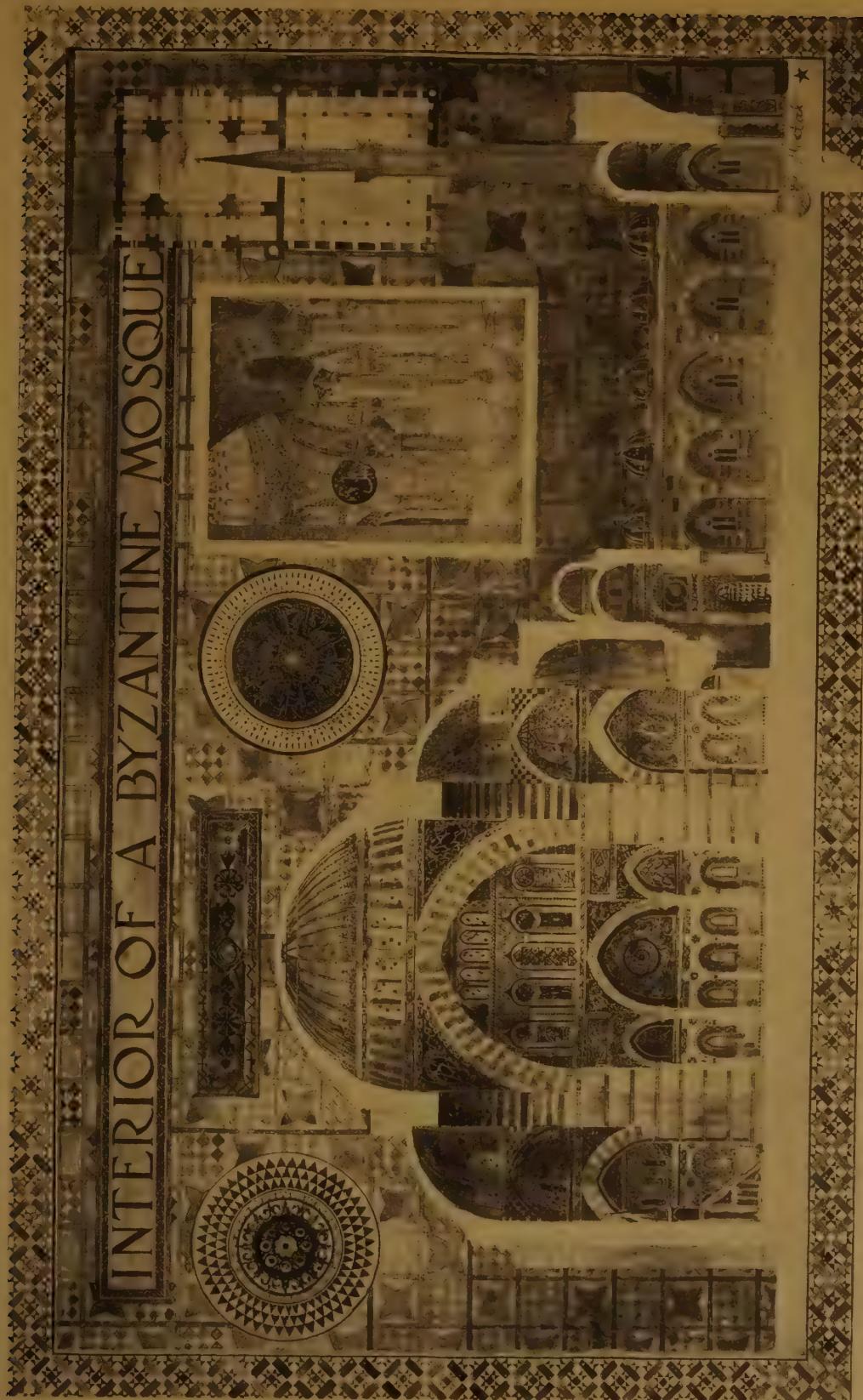
DEPARTMENT OF INTERIOR DECORATION, II PROJET—"A DINING ROOM"



First Mention—D. C. Lovatt, University of Pennsylvania  
DEPARTMENT OF INTERIOR DECORATION, II PROJET—"A DINING ROOM"



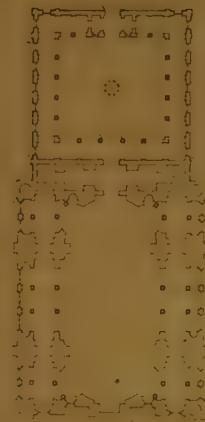
First Mention—S. R. Klings, Pennsylvania Museum and School of Industrial Art  
DEPARTMENT OF INTERIOR DECORATION, II PROJET—"A DINING ROOM"



Second Medal—C. J. Keller, Catholic University of America  
CLASS "A" AND "B" ARCHAEOLOGY II PROJET



Second Medal—L. H. Keyser, San Francisco Architectural Club  
CLASS "A" AND "B" ARCHAEOLOGY II PROJET—"THE INTERIOR OF A MOSQUE IN BYZANTINE STYLE"



## A BYZANTINE MOSQUE

Second Medal—F. Kruger, San Francisco Architectural Club

CLASS "A" AND "B" ARCHAEOLOGY II PROJET—"THE INTERIOR OF A MOSQUE IN BYZANTINE STYLE"



•A STABLE •

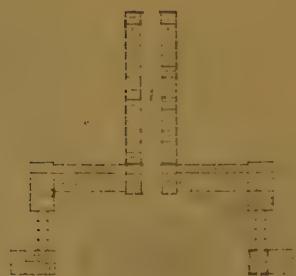
First Mention—W. Ferrari, Yale University  
CLASS "A" II ESQUISSE-ESQUISSE—"A STABLE"



First Mention—C. J. Jensen, Atelier Corbett-Koyl  
CLASS "B" II ESQUISSE-ESQUISSE—"A FIREPLACE  
IN A DIRECTORS' ROOM"



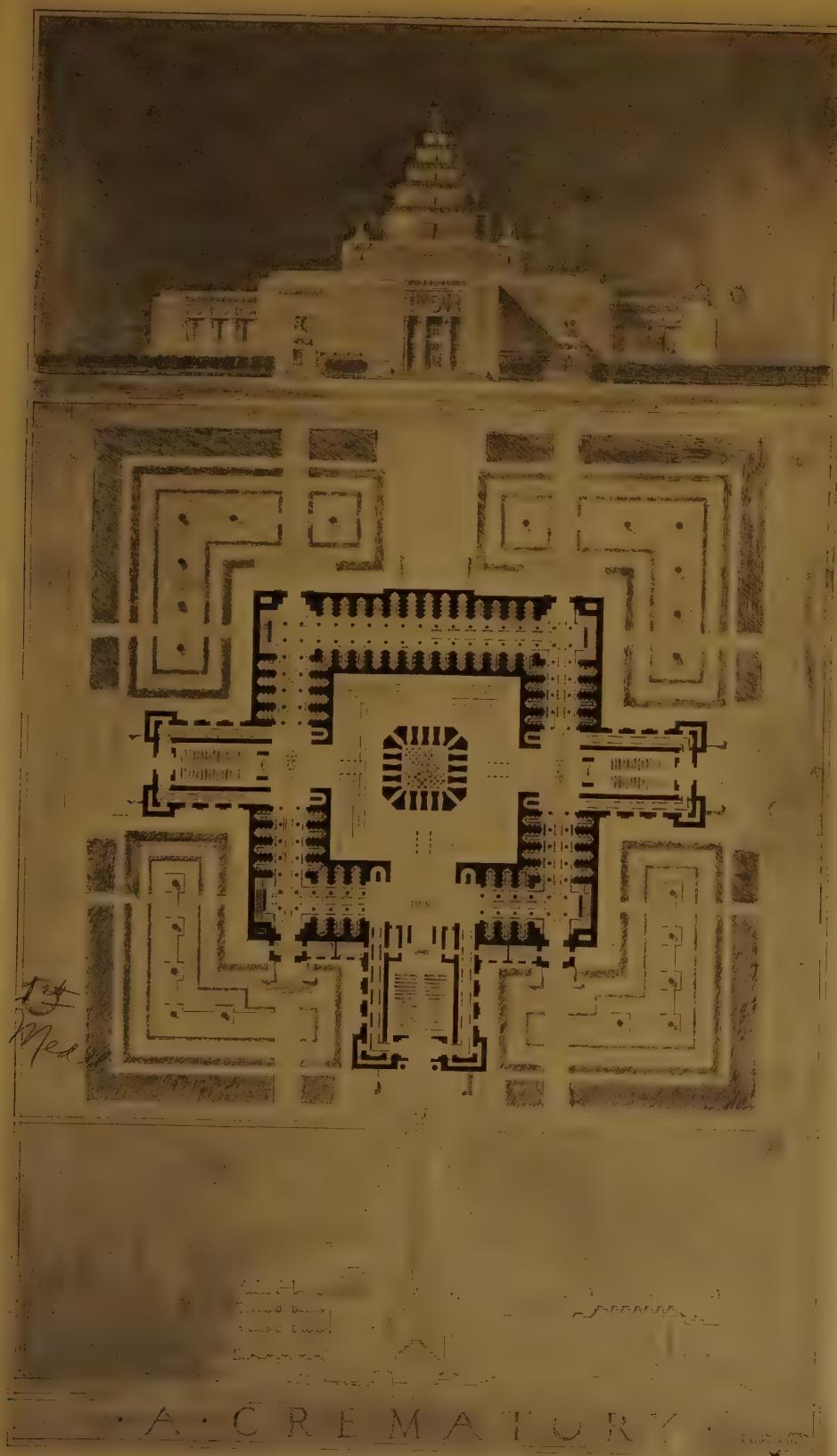
First Mention—V. Galier, "T" Square Club  
CLASS "B" II ESQUISSE-ESQUISSE—"A FIREPLACE  
IN A DIRECTORS' ROOM"



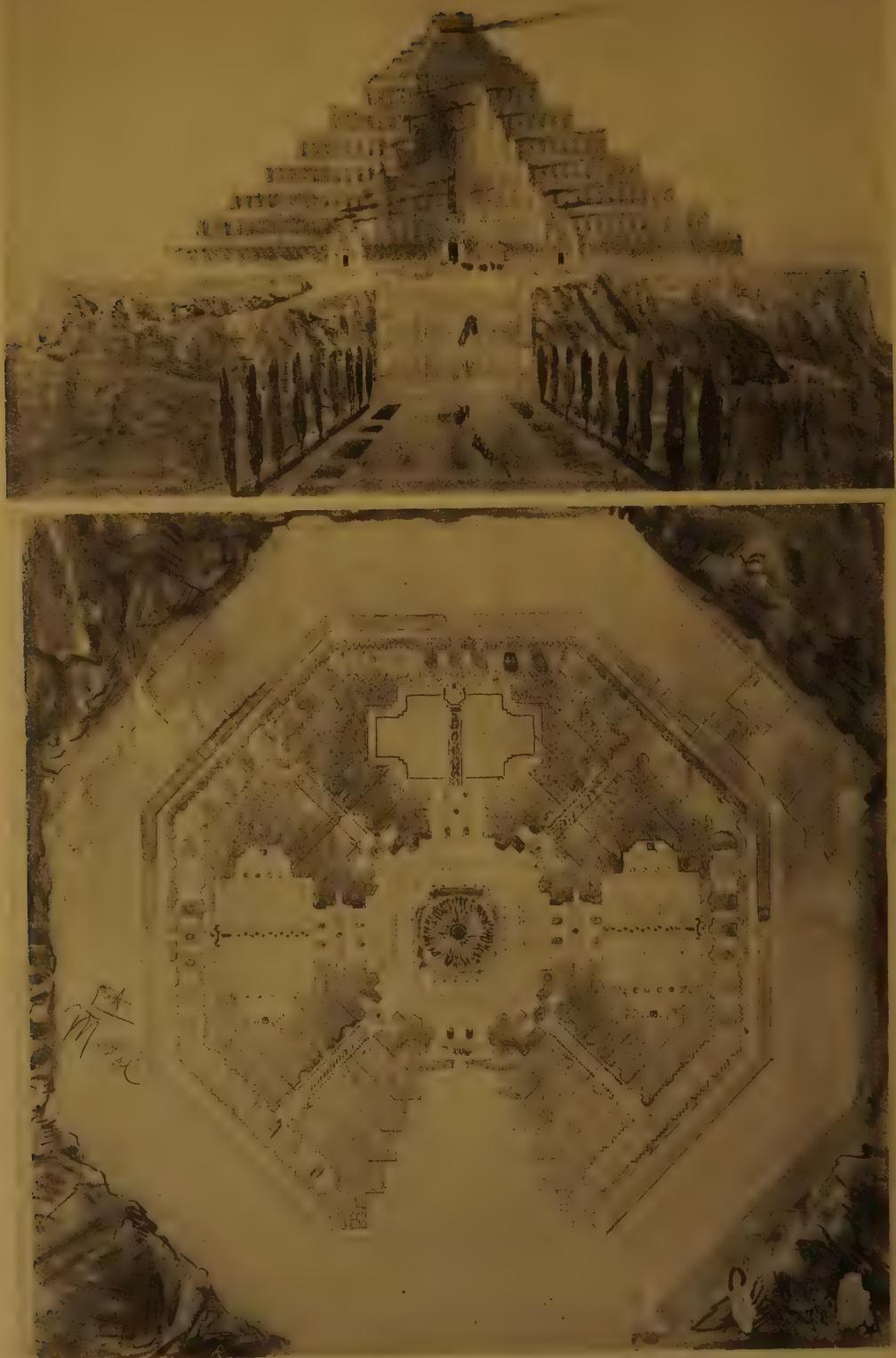
First Mention—C. H. Dornbusch, Princeton University  
CLASS "A" II ESQUISSE-ESQUISSE—"A STABLE"



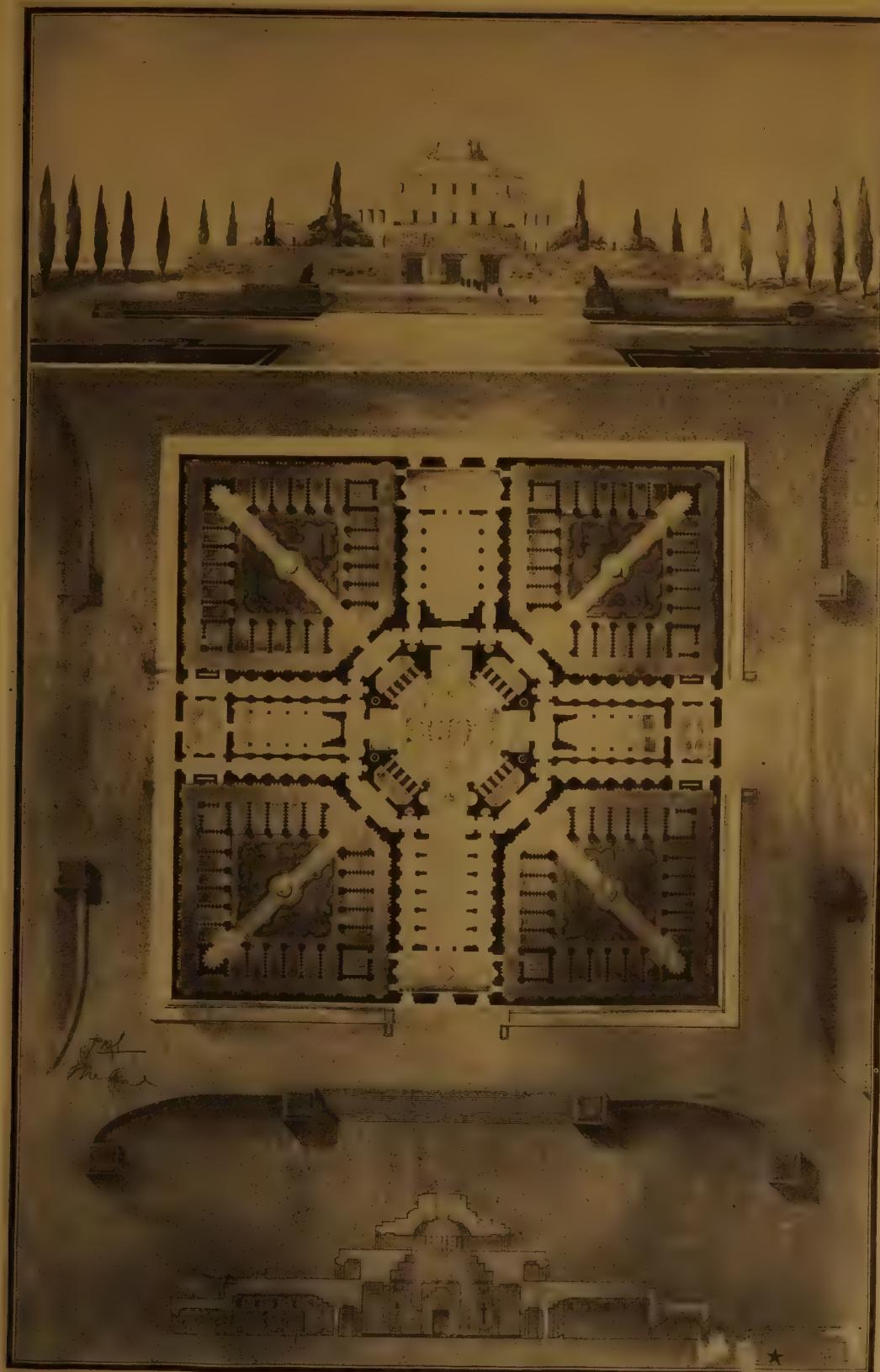
First Mention—R. V. Faro, Chicago Atelier  
CLASS "A" II ESQUISSE-ESQUISSE—"A STABLE"



First Medal—R. L. Linder, Atelier Denver  
CLASS "A" II PROJET—"A CREMATORIUM"

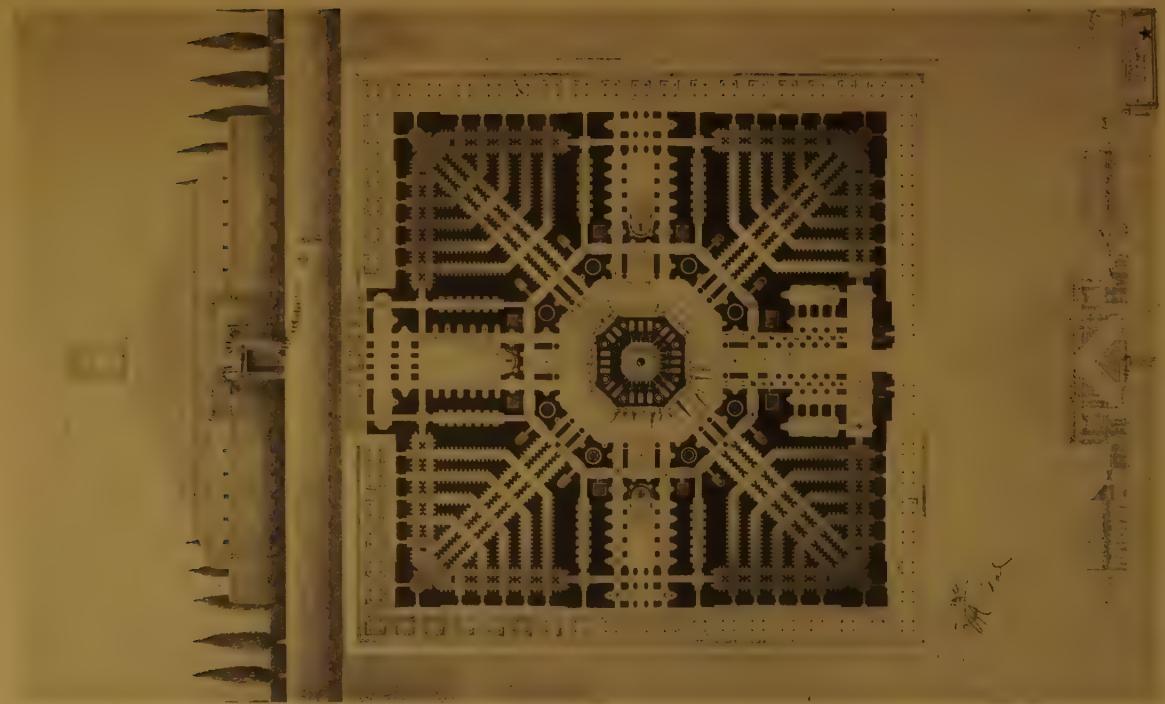


First Medal—P. Goodman, Atelier Licht  
CLASS "A" II PROJET—"A CREMATORY"

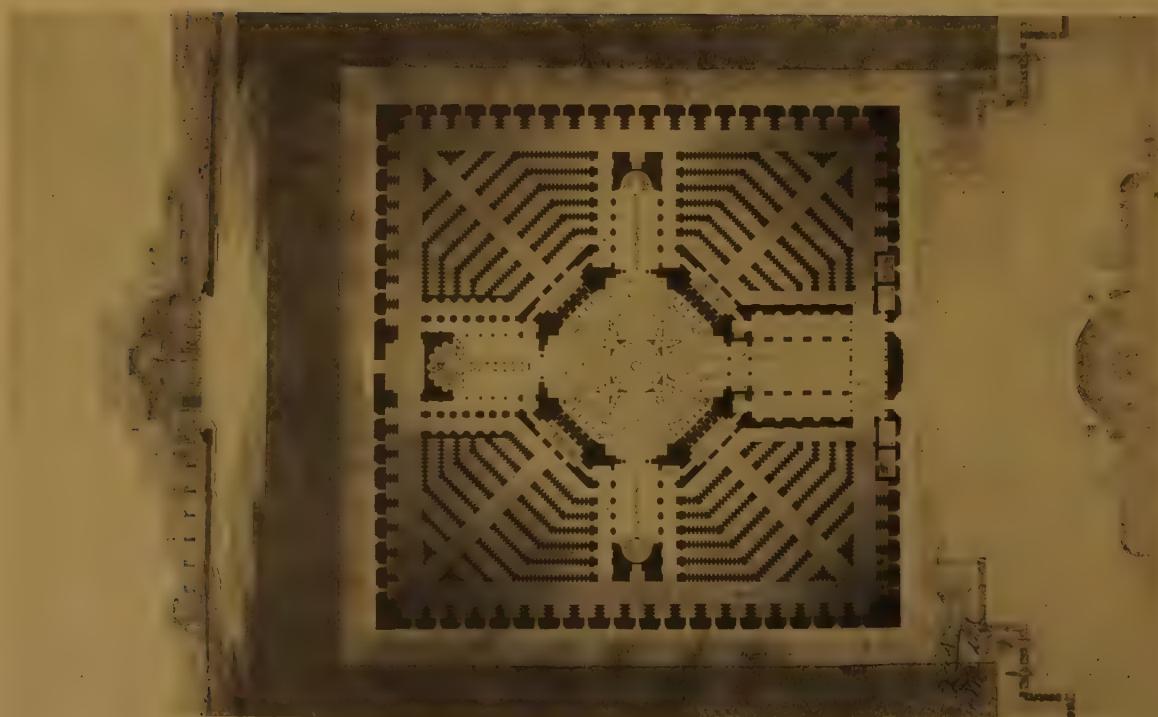


First Medal—E. Pollak, Columbia University

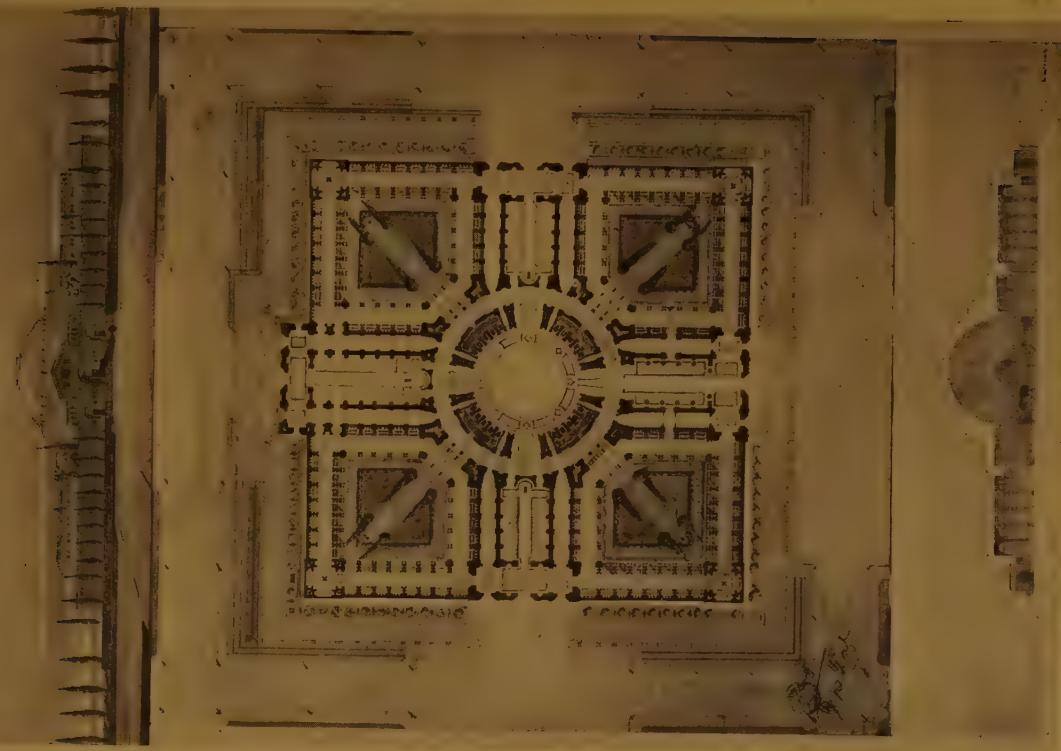
CLASS "A" II PROJET—"A CREMATORY"



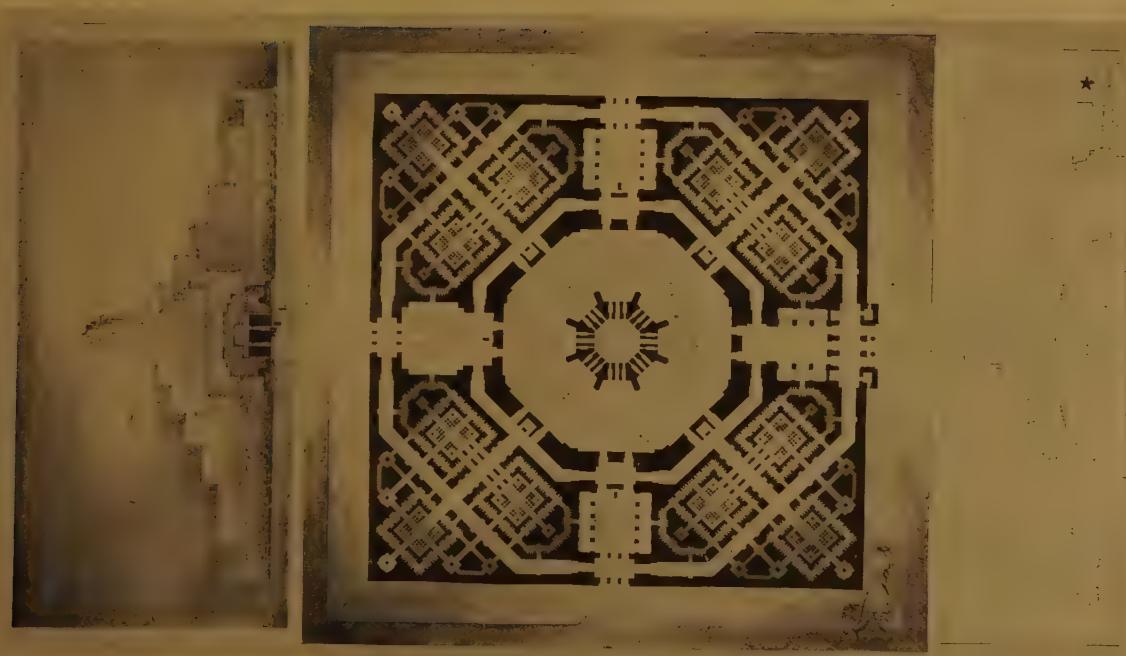
Second Medal—S. M. Shaw, Columbia University  
CLASS "A" II PROJET—"A CREMATORIUM"



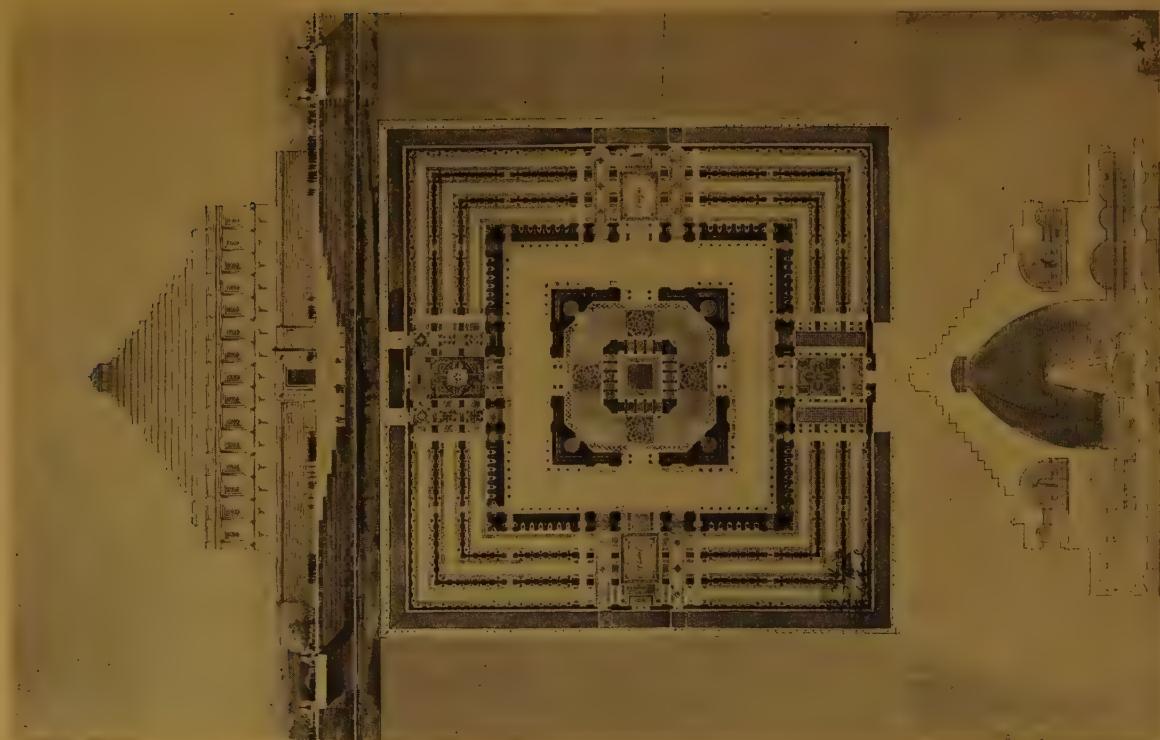
Second Medal—R. J. Young, Columbia University  
CLASS "A" II PROJET—"A CREMATORIUM"



Second Medal—R. Gottlieb, Columbia University  
CLASS "A" II PROJET—"A CREMATORIUM"

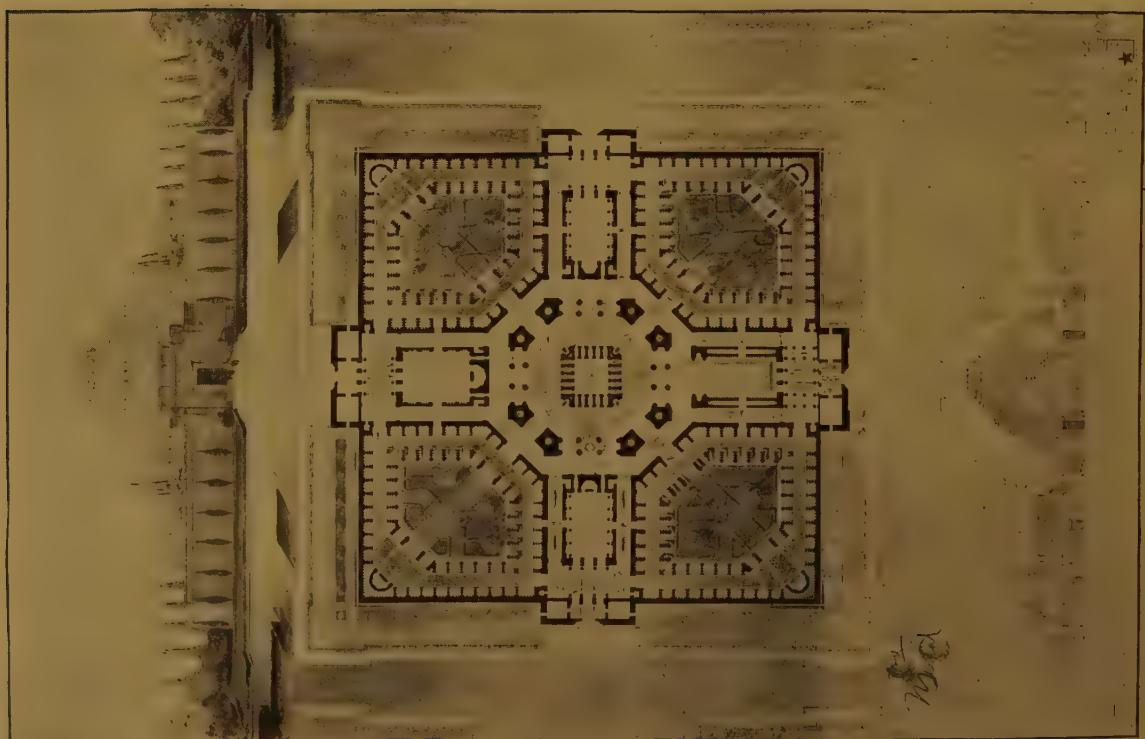


Second Medal—B. Schlianger, Columbia University

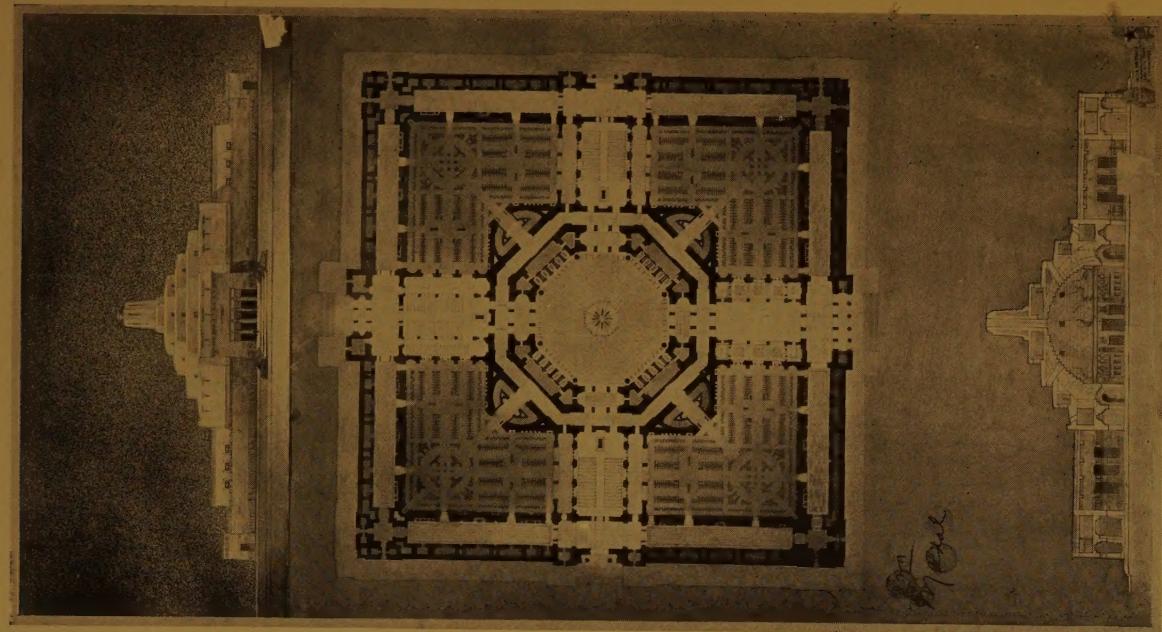


Second Medal—J. E. Jackson, "T" Square Club

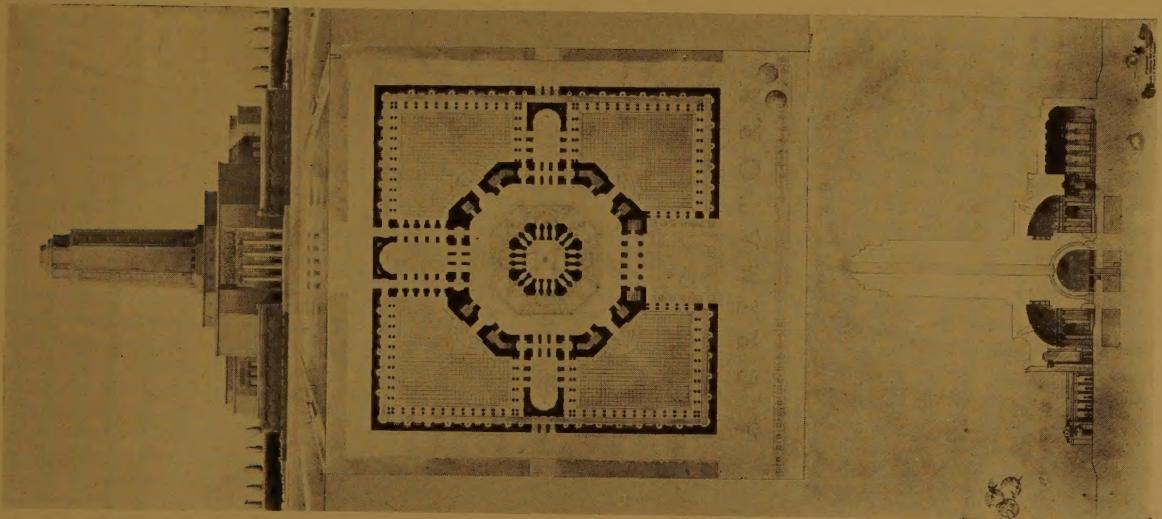
CLASS "A" II PROJET—"A CREMATORIY"



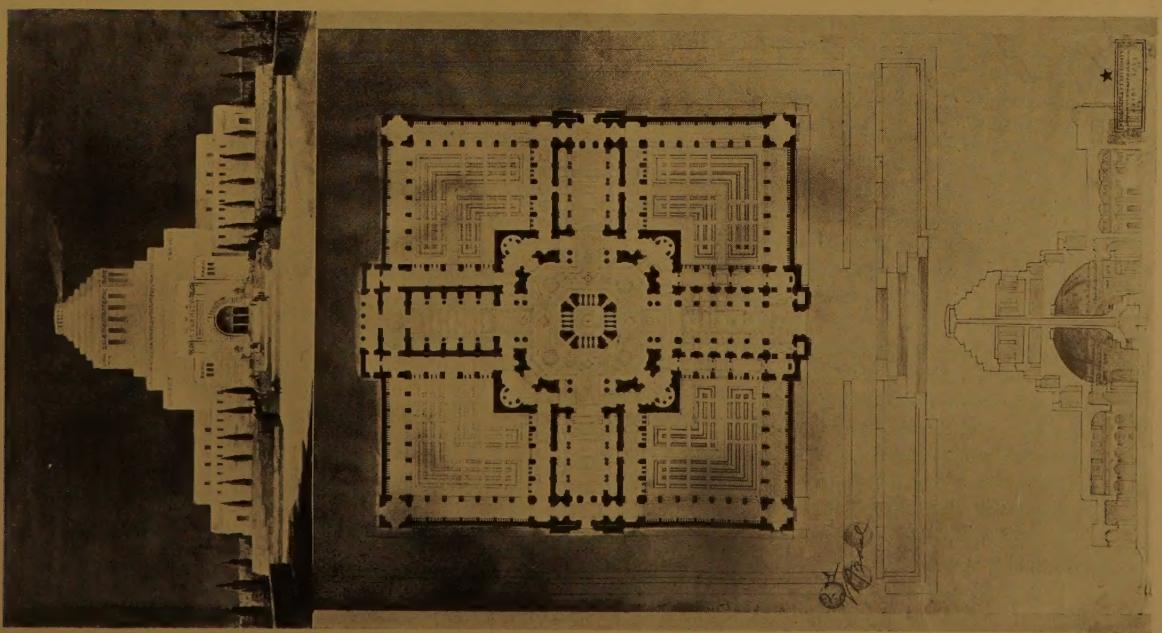
Second Medal—I. Perry, Columbia University



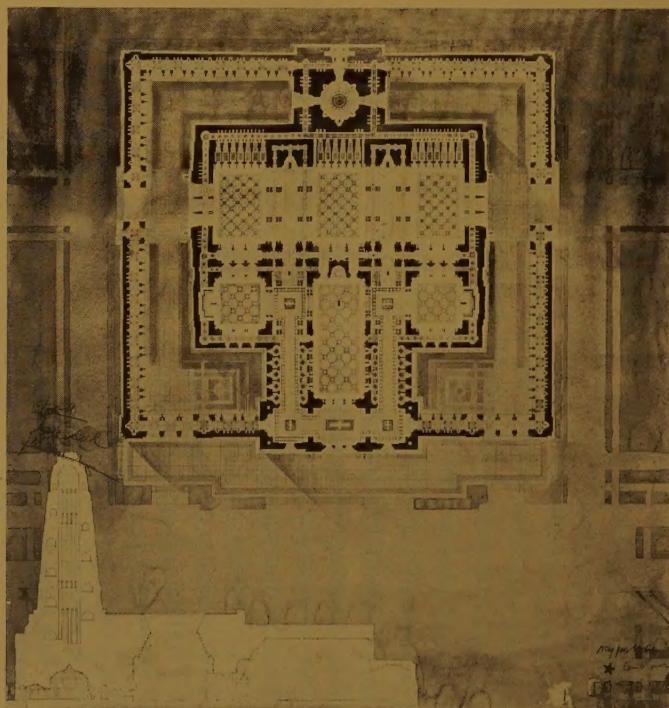
Second Medal—A. Ehrenrich, Columbia University



Second Medal—H. T. Holcomb, University of Pennsylvania  
CLASS "A" II PROJET—"A CREMATORIY"



Second Medal—J. Roca, Columbia University



Second Medal—R. V. Faro, Chicago Atelier  
CLASS "A" II PROJET—"A CREMATORIUM"



